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Number 47

LIBRARY NOTES



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Contributors

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Jay Broadus Hubbell

Jay Broadus Hubbell

The first half of the 20th century was one of the great periods in American literature. It was a time of experimentation with form, subject matter, rhythm, and choice of words, a time of representing life more truly than had older writings. These years were exciting and challenging ones for teachers, students, and aspiring writers. Robert Frost, Carl Sandburg, Owen Wister, Hamlin Garland, Ellen Glasgow, Allen Tate, Vachel Lindsay, John Hall Wheelock, Amy Lowell, among many other writers were lecturing, giving readings of their works, talking with and encouraging young poets, writers of fiction, and teachers. Hearing a genuine poet or novelist read and interpret his own works, being counseled and criticized by him could not fail to make lasting impressions and to influence

the futures of many young writers and teachers. These were the days when Dr. Jay Broadus Hubbell was teaching American literature, editing its scholarly journal, and writing or compiling his books. Acquaintance begun by Dr. Hubbell's request for permission to print a selection from the author's works or would you serve as a judge in our poetry contest? developed into life-long friendships with Carl Sandburg, Robert Frost, Witter Bynner, and John Hall Wheelock. Letters from these writers and other important literary figures are now a part of the collection of the Jay B. Hubbell Center.

To honor Dr. Hubbell and his contributions to the university and to American literature, Duke University in 1976 established in the Manuscript Department of the William R. Perkins Library the Jay B. Hubbell Center for American Literary Historiography. The Center collects and preserves primary source materials related to American literary history, criticism, and bibliography. The history of American literary scholarship is yet to be written and the Center's *raison d'être* is to provide the basic materials for the scholars who will write it.

The editorial files of the *American Literature* office and the professional papers of Dr. Hubbell form the nucleus of the Center's collection. Among them are letters from colleagues including Norman Foerster, Robert E. Spiller, T.O. Mabbott, Hugh Holman, and Clarence Gohdes; from former students, Lewis Leary, Matthew Bruccoli, Ima Herron, Harriet Holman, and Henry Nash Smith, to name a few; and from well-known literary personages of the day. Numerous first editions of books written by colleagues and students dedicated or inscribed to Dr. Hubbell have been placed in the Rare Book Room of the William R. Perkins Library. Appropriately Dr. Hubbell is publishing herein his letters from Robert Frost with an introduction reminiscent of their association and friendship.

Dr. Jay Broadus Hubbell came to Duke University in 1927 as Professor of English. He remained until his retirement in 1954. During his tenure Duke became one of the leading universities in the United States and a center for the study of American literature. Three factors helped to contribute to the stature of Duke: an outstanding English faculty; a vital, useful library collection; and the publication of *American Literature*, the leading scholarly journal in its field. In all three Dr. Hubbell played a leading role. He helped the library acquire many valuable manu-

scripts and books, among them the Paul Hamilton Hayne Papers, and was the founding editor of *American Literature*.

On the national scene Dr. Hubbell was one of the founders of the American Literature Section of the Modern Language Association of America. He served as its chairman for four terms and directed many of its committees and projects. Today he is referred to as the Dean of American Literature.

Dr. Hubbell has contributed widely to scholarly journals and has compiled, edited, or written eleven major works and been the instigator of many more. Above all, however, he is one of the most loved and respected of teachers, one who has transmitted his excitement and fulfillment in the study of American literature to hosts of students.

Erma P. Whittington
Librarian
Jay B. Hubbell Center

Robert Frost

Jay Broadus Hubbell

In the fall of 1916 Katherine C. Balderston asked me to read an article on Robert Frost that she had written for the Wellesley College literary magazine. She had graduated from Wellesley a few months earlier and was now one of my English colleagues at Southern Methodist University in Dallas, Texas. She is now Professor Emeritus of English at Wellesley. My reaction to the passages from *North of Boston* that she quoted was somewhat mixed. The language seemed to me rather prosaic, but I was struck by the lifelike portraits of the New England country people. They seemed to me reminiscent of the Yankee men and women so well portrayed in the stories of Mary Wilkins Freeman and Sarah Orne Jewett. In 1916 I had read all too few of the poems written by living English and American poets.

Three years later the war was over; I was out of the army; and I had completed my graduate work at Columbia. I was back at S.M.U., and in 1919 I was finding unexpected delight in reading the work of the New Poets. In 1920 my younger colleague, John Owen Beaty, came to me with a brilliant idea for a textbook we needed for our Sophomore English classes. He asked me to collaborate with him. *An Introduction to Poetry* was to be at once an anthology and a treatise on the art of poetry. We included a large

number of poems by living poets. That in 1922 was quite an innovation. We had indeed, as we announced in our Preface, "invited an almost constant comparison between the older and the contemporary poets." We boldly announced that "it is necessary that each generation should discard some of the verse approved by its predecessors as 'classic.'" That was enough to enrage some of the conservative academics. We had dedicated the book to our favorite Columbia University professors, W. P. Trent and A. H. Thorndike, and we wondered whether these middle-aged scholars would like the book. To our great surprise we learned from Professor Thorndike that he had read our book in manuscript and had recommended its publication to the Macmillan Company. The book was published in September 1922. Two months later Robert Frost was at S.M.U. giving a reading of his poems.

Beaty and I were concerned primarily with getting a suitable text for our Sophomore English classes; and we did not at first realize just how important the book would seem to living American poets who were trying to overcome both the indifference to poetry on the part of the general reading public and the hostility of older literary critics and professors of English. When I wrote to Frost asking for his permission to reprint two of his poems, he replied: "Of course have my two poems. I am only too glad of your help in reaching out for more and better readers."

An Introduction to Poetry was not meant to be an anthology of the One Hundred Best Poems in English. The poems we printed were often chosen primarily to illustrate various types and metrical forms. Nevertheless it must have been obvious to our readers that we had our favorites among living poets. We included six of Edwin Arlington Robinson's poems and part of a seventh but only two of Frost's poems. When he talked with me in November 1922, he let me know that he knew that I considered Robinson the better poet. In 1936, however, when *An Introduction to Poetry* appeared in a revised and enlarged edition, it contained ten of Frost's poems. In the 1922 edition we had included only "Mending Wall" and "A Tuft of Flowers." "Mending Wall" is of course a fine poem, and it served admirably to illustrate a modern poet's handling of blank verse. "A Tuft of Flowers" is a good poem, too, but even in 1922 it did not seem to me one of Frost's best. We chose it to illustrate a contemporary poet's use of the unfashionable heroic couplet.

Frost's reading was sponsored by the English department and "The Makers," our undergraduate poetry club. The poet's honorar-

ium was \$150. On that same evening in New York Gilbert K. Chesterton was being paid \$1000 for his lecture. Why, I wondered, were Americans willing to pay so much more to see and hear an English writer? For our poet, the "Makers" got together a large and appreciative audience, and he read his poems well. I remember particularly his reading of "The Code" in what he said was the authentic rural dialect of the north of Boston country.

What I remember best, however, is not Frost reading "Birches" or "The Death of the Hired Man" but his talks with me in our little house on Haynie Avenue. Several hours before he was to speak at S.M.U. some one brought him to our house from (I think) Fort Worth. He said to me: "I'm in your hands." We were delighted to take him in and treat him as an honored guest. Lucinda had two babies to look after, but she did her best to make him feel at home. That evening at dinner we had as guests two or three of the "Makers," and they were good listeners. One of them, Jeanne Calfee, had written a poem that Frost had read, "Little Mexico." I remember hearing him say to her something like this: "Your poem is good, but it is not altogether *You*. If you really want to write poems that will last, you must keep on writing and trying until you get the *Not-You* out of your verses and only the *You* is left."

After his reading we brought the poet back to our house, and there he talked to Lucinda and me and a few of the "Makers," who listened intently to every word he said. It was near midnight when I hinted to one of the students that it was time for Mr. Frost to get some sleep. They took the hint and left. Lucinda went upstairs to bed, but the poet did not want to sleep. He and I sat up and talked until three o'clock in the morning. To my surprise he was up by seven and ready for more talk. He came into the kitchen where Lucinda was preparing breakfast and said to her: "I like to stay with friendly people."

In 1922 Frost was forty-eight years old. Before 1915 when his second book, *North of Boston* (first published in London in 1914) was reprinted in New York, he was known to only a handful of American readers. By 1922 he had come to be regarded as one of the best of the New Poets. He had published three notable books of poems, but his royalties were, he told me, only a little over a thousand dollars a year. No wonder he had to teach and give readings of his poems. He had found little profit in farming.

The struggle for recognition had been long and arduous. When he was much younger, his impatient grandfather had said to him:

“Robert, if for the next two years I pay all your expenses so that you can devote your full time to writing poetry and if two years from now you haven’t made a go of it, will you give up poetry for good?” “Give me twenty years” was the poet’s response, and he said to me: “That is about how long it took.” In those two long decades, he said, he had sent his poems regularly to what seemed to him the four best American literary magazines. They were, I think, the *Atlantic Monthly*, *Harper’s*, *Scribner’s*, and the *Century*. It is sad to realize that our leading quality magazines failed so dismally to recognize one of the great American poets of this century. One editor, Frost said to me, had offered to print one of his poems if he would make certain changes in it. This the poet was not willing to do.

I was deeply interested in all that Frost had to say about other poets living or dead. One of his early favorites was Edgar Allan Poe. It was the music in Poe’s poems that fascinated him. As he grew older, however, like Sidney Lanier, another admirer of Poe, he discovered a more congenial master in Emerson. And yet I wonder if there is not a distant echo of Poe in that last magical stanza in “Stopping by Woods on a Snowy Evening”:

The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

It was, I suspect, Shakespeare, that master of the spoken word, who did most to help Frost find his own poetic voice. As a boy, he told me, he tried to find out just how the great passages in the plays were meant to be spoken; and when he found the answers, he wrote them down on the margin of the page. As he grew older, however, it dawned upon him that the right way to speak these passages is implicit in the lines. Frost learned that lesson well.

“Home is the place where, when you have to go there,
They have to take you in.”

“I should have called it
Something you somehow haven’t to deserve.”

Frost talked to me freely about the poets he had known. He cherished a deep affection for his English friend, Edward Thomas, who was killed in the war. Edwin Arlington Robinson, he said, was the only man he had ever known who after becoming a confirmed

alcoholic had managed to control his appetite so that on social occasions he could take one drink and stop. He told me how Conrad Aiken as a Harvard undergraduate had been placed on probation because for ten days he had systematically cut his classes so that he might give all his time to writing a poem based upon Théophile Gautier's "La Morte amoureuse." He talked a little about his brief experience as an undergraduate at Dartmouth. There was too much hazing. "I could take all that," he said, "but I wasn't getting what I had gone to college for." I asked him about Amherst. He said there were too many young liberals — Stark Young I remember as one of them — who were always attacking age-old institutions like marriage. He was a little worried about John Farrar, editor of the *Bookman*, whose mother had not brought him up to take part in the stripping parties then fashionable among the Young Intellectuals in Greenwich Village.

Remembering that I was chairman of the English department at S.M.U., he gave me his solution of the perennial problem of what to do with the Freshman course in composition. "There are two difficulties," he said. "Most of your students don't want to learn to write, and the majority seem to have nothing to write about. I would," he said, "abolish the course but keep the instructional staff." "Why keep the staff?" I asked. "They would be there to help those who really want to learn to write enough to work at it." "For the rest of their time," he went on, "I would have them read and correct the papers which the Freshmen write in classes in other subjects." I thought that I would like to see that method given a fair trial, but I did not think the Administration at S.M.U. would ever let the English staff put it into operation.

Frost liked best to talk about the country people in New Hampshire and Vermont. I had seen little of life in New England outside of Boston and Cambridge, but I knew about country people. My grandfathers were farmers. My father was a Baptist minister in rural Virginia. Our neighbors were farmers, and he always had a small farm to supplement his meager salary. When Frost read "The Death of the Hired Man," I remembered how my father had taught me not to try to lift the forkful of hay that I was standing on. Frost admitted that he was himself not much of a farmer. "I just putter around," he said. His son, he told me, was determined to make the farm pay. He talked about his father who had wanted to join the Confederate army and had actually got as far south as Philadelphia before he was turned back. It was he who had named

his son Robert Lee Frost. As a native of Virginia and a lifelong admirer of General Lee, I liked that. It seemed somehow to bring us closer together.

Frost talked to me about his present position. As Poet in Residence at the University of Michigan, he was troubled because his duties had never been defined. Nevertheless he was trying as best he could to represent Poetry on the Ann Arbor campus. Too many young would-be poets brought too many verses for him to read. A few of them, he thought, might eventually achieve something if they were not so "clinging." He didn't want any disciples.

Frost's second letter to me was in reply to my request that he serve as one of the judges in our annual undergraduate poetry contest. "Dear Mr. Hubbell," he wrote, "If you knew how much poetry, bad, worse, and worst, I was reading this year as of obligation to the State of Michigan you wouldn't ask me to read more however good for the State of Texas....(But) Don't think me so heartless as not to have done the best I could for them."

This was my first encounter with a poet of the first order, and it was a memorable experience for a young man trying to teach young people to understand and appreciate great poetry. I wish I could describe it in such language as William Hazlitt employed in that magnificent essay, "My First Acquaintance with Poets." Hazlitt's first poet was that versatile genius Samuel Taylor Coleridge, whom Charles Lamb was to characterize as "Logician, Metaphysician, Bard."

I am aware of course that much of what Frost said to me in November 1922, he would say again to eager listeners, some of whom have recorded their recollections. In 1922 he knew what kind of poetry he wanted to write, and he knew that what he had published was good. He was, I believe, as intelligent and, in the best sense of the word, as sophisticated as any of his critics or any of the English or American poets of his time. He was not yet bothered by what the psychiatrists and the devotees of the New Criticism would say they had found in his poems. He was not yet the great public figure he became, expected to pontificate on all sorts of subjects. He had not yet learned that some of his better poems were not suited for platform presentation. Some of them, he was to find, were "too cruel." In his later years he was, like Vachel Lindsay and Carl Sandburg, to learn that a few of his inferior poems always brought a quick response when he read them to college students.

In 1935 while I was collecting materials for my college anthology, *American Life in Literature*, I wrote to Frost for permission to reprint ten of his poems. I had chosen "The Death of the Hired Man," "Mending Wall," "Birches," "An Old Man's Winter Night," "The Need of Being Versed in Country Things," "A Brook in the City," "Stopping by Woods on a Snowy Evening," "Our Singing Strength," "Paul's Wife," and "The Bear." He approved my selection, which I still think was a good one; and in a letter that I cherish he wrote me that in recent numbers of certain magazines there were poems which had not yet appeared in book form. These, he said, I was free to use if I liked them; and, he added, there would be no fee if I did use them. The four that I chose still seem to me among his best. They are: "Desert Places," "On the Heart's Beginning to Cloud the Mind," "They Were Welcome to Their Belief," and "On a Bird Singing in Its Sleep." It was at this time that the poet sent me a copy of the first edition of *North of Boston* with the inscription "To Jay B. Hubbell from His Friend Robert Frost." When the book came, I found in it one of the new poems, "Desert Places," in his own handwriting. I gave them both to the Frederic William Boatwright Library at my alma mater, the University of Richmond.

In 1937 Lucinda and I decided to take the boys to New York for our spring vacation. We thought it was time for them to see the big city where Jay Jr. was born. Lucinda and I wanted very much also to attend a dinner in honor of Robert Frost given by the Poetry Society of America. Thanks to Witter Bynner, I was at that time a member of the Society. And so on the evening of April 1, 1937, while Jay Jr. and David were enjoying a bus tour through Chinatown, we were at the dinner. The President of the Society was Dr. Henry Goddard Leach, editor of the *Forum*, whom I had first known when he and I were graduate students at Harvard. Among the many notable personalities at that dinner I remember best John Hall Wheelock, whose *Dust and Light* Lucinda and I had read with delight in 1920. He read one of Frost's poems beautifully.

It was good once more to be able to shake hands with the poet who in 1922 had said to Lucinda: "I like to stay with friendly people." That evening he was among friendly people: poets and lovers of poetry who wished to honor him. For that audience he gave one of his best talks, full of witty and wise comments on a variety of subjects. My memory, however, retains most clearly a story he

told us. He had spent the winter in the South (I think in San Antonio) and had just come to New York on his way to Vermont. In the Pullman he had talked for hours with a businessman who had an important post in the New Deal in Washington. The man did not know who Frost was, but saw that he looked and talked like a person of some importance. When he learned that Frost had an upper berth he protested, called the Pullman conductor, and arranged for the poet to have a lower berth. "And then," said Frost, "we sat up and talked all night." (Fifteen years earlier, I remembered, he had sat up and talked with me until three in the morning.) Along about three in the morning it suddenly dawned upon the New Dealer that he had done most of the talking and didn't know who his companion was. And so he asked: "What's your line?" "I write poetry," Frost replied. "My God!" exclaimed the New Dealer, "my wife writes that stuff, too!"

I told this story on March 14, 1945, when I introduced Frost to an audience in the Alice Baldwin Auditorium on the East Campus. That was not perhaps in the best of taste, but the poet did not seem to mind; and the listeners, mostly college girls, enjoyed it. (I said, or think I said what I had said before to my students that but for the women who love poetry, teach their sons and daughters to love it, and sometimes try to write it, our living poets would find far fewer readers.) On this occasion the poet read, and in his best manner, *The Masque of Reason* and *The Masque of Mercy*. The audience liked these sophisticated and witty dialogues and, I think, understood their satiric implications. My colleague Newman Ivey White, who helped many a Duke undergraduate to write better verses, liked the *Masques* so much that he immediately bought copies for his private library.

The last time Robert Frost came to Duke University it was not to read his poems but to receive an honorary degree. I had known nothing about the degree before Commencement, but I was immensely pleased to be able to congratulate the poet on an honor long overdue. Afterwards he talked for an hour or two with a few of his friends and admirers. Always interested in linguistic problems, he expounded on his subtle and original conception of "opposites." I liked better his comments on Emerson's poems, for some of which he cherished a deep affection. "Uriel" he called "the greatest Western poem yet." He was on this occasion, however, critical of Emerson's failure to rework poems which contain inferior passages. Quoting one of Emerson's quatrains (I cannot remember which

one), he noted that the first two lines were an admirable expression of the poet's thought but they were followed by two lame lines.

I regret that I have kept a copy of only one of my letters to Frost. It is the last one, and it was written from Lubbock, Texas, where I was teaching in 1960 at Texas Technological College (now Texas Tech University).

March 18, 1960

Mr. Robert Frost
Care of Henry Holt & Co.
New York, N.Y.

Dear Mr. Frost:

I read recently that you were in Chapel Hill, only a dozen miles from Durham, where I live. I would love to have seen and heard you again; but I am (for a few months) back in Texas — although not at S.M.U., where I first met you, I think in 1923. It was in 1919 that Katherine Balderston, now Professor of English at Wellesley, introduced me to *North of Boston*, and I have loved your poetry ever since.

I retired from teaching at Duke University in 1954, but I have taught at several institutions since that time. I read Nitchie's MS the year I was at Columbia University.

Here at Texas Tech (which should be re-named the University of West Texas) I am teaching your poems in two classes, and finding in them both delight and wisdom. We had a six-inch snow while we were reading "Snow," "Birches," etc, but my students hardly needed the snow to appreciate the poems. To me they are as fresh and as beautiful as ever. I congratulate myself on being your contemporary and on having the opportunity to become acquainted with the man as well as the poet — though of course they are the same person.

I send you not only my best wishes but those of some sixty fine young Texas men and women.

Sincerely yours,
Jay B. Hubbell

I have particularly enjoyed "Of the Stones of the Place." It makes the South Plains seem less "unstoried, artless, unenhanced."

(NOTE by JBH: The dates in the first paragraph of this letter should be "November, 1922" and "in the fall of 1916.")

Robert Frost in his later years was given many honors, but the Swedish Academy always awarded the Nobel Prize for Literature to other writers, few of them his peers. And so I, like many another American admirer, Republican or Democrat, was immensely pleased when in January 1961, I learned that John F. Kennedy

was giving Frost a part in the Inaugural ceremony. It would be good to see the poet once again even if only on television. Frost had decided to read his William and Mary Phi Beta Kappa poem, "The Gift Outright," which is certainly one of our finest patriotic poems. He had composed for it an appropriate introduction, but the bright lights hurt his eyes and he couldn't read it. He quickly recovered himself and said: "I can give you the poem, for I know it by heart." He did not know, I am sure, that in the Inaugural Address the President would say: "Ask not what your country can do for you. Ask what you can do for your country"; but in "The Gift Outright" Frost had paid his tribute to those long-dead American soldiers and sailors whose "deeds of war" were the "deed of gift" that gave us a country of our own.

Such as we were we gave ourselves outright
(The deed of gift was many deeds of war)
To the land vaguely realizing westward,
But still unstoried, artless, unenhanced,
Such as she was, such as she would become.

Immediately after he had spoken that last line, Frost repeated it with a significant change of tense:

Such as she was, such as she *will* become.

Thus he reaffirmed his faith in the future of the country he knew and loved so well.

The man and the poet were, alas, too often not the same. Lawrance Thompson, Kathleen Morrison, and others who knew him far better than I knew him have described his shortcomings as a man; but I let my record stand as it is because it suggests the great influence Frost had upon students and young instructors who listened as he read his poems and talked to them about literature and life.

A Checklist of the Duke Latin Manuscript Collection

Michael P. Harris

More than twelve years ago Professor William H. Willis of the Department of Classical Studies published in *Library Notes* his "preliminary catalogue" of the Duke Library's collection of Latin manuscripts,¹ then numbering forty items. His pleasure is evident in describing the sophistication of the collection as it had grown, its encompassing range, and particularly the value which several of its individual pieces held for scholars. In at least two prominent instances since then, the collection's development has been enhanced by the intervention of Mr. Willis himself.

The early promise of a collection valuable to the research of scholars at Duke and elsewhere has been fulfilled. The Latin manuscripts have provided material for the palaeographical and philological dissertations of many doctoral candidates and have been instrumental in attracting to Duke visiting scholars, often as participants in conferences which to a large degree depend upon the collection for their success.

I must repeat here Willis' earlier admonition concerning the hazards involved in providing a listing of the manuscript collection before the pieces have been properly collated in detail with other texts. A catalogue in book form has, in fact, taken shape but is proceeding slowly and irregularly. The first sixty-odd manuscripts in the collection have been thoroughly described, but not collated. Needless to say, many conclusions as to identification, provenience

¹"The Duke Manuscripts in Latin," *Library Notes*, no. 39 (April 1965), 15-24.

and date for many of the texts will always be tentative and will rest upon the concurrence of several examiners.

Since the appearance of the Willis list, the Duke Library has acquired one hundred additional Latin manuscripts, expanding its collection to more than triple its size in 1965. Of these one hundred items (Codices Latini Dukiani 41-140), 49 were purchased from dealers, 49 came from the private collection of Professor Berthold L. Ullman, and two were presented as gifts by Professor Willis.

The most active purchasing occurred from July 1965 to November 1972 at a time when the sources of funds for such purposes were more abundant than today. Large monetary gifts from patrons were directly responsible then for the acquisition of several impressive pieces. Among the texts purchased are two of Cicero (Codex 43, *De officiis*; Codex 95, *De inventione*), complementing the two texts of that author already represented in the collection.² Of other classical authors, manuscripts which hold an eminent place in establishing the texts (and therefore of more scholarly interest to the philologist) were acquired.

Among these manuscripts, Codex 118, comprising 86 vellum leaves inscribed in the twelfth century, contains the complete text of Lucan's *Pharsalia*. Manuscripts of this text prior to 1400 are scarce outside of the European libraries. Ours, one of four in the United States and possibly the oldest, shares the readings of the two major families of early Lucan manuscripts, one of which is represented by a single codex written in the tenth century. Our text continues to offer a rich source of study for scholars and students.

A second Lucan manuscript, Codex 125, is formed of three vellum leaves containing 78 lines from Book IV of the *Pharsalia*, used in the binding of a sixteenth-century printed edition of Suetonius. The handsome Caroline minuscules were written perhaps in the eleventh century, thus becoming another important witness to Lucan's text.

The history of the Trojan war, attributed to Dares the Phrygian and Dictys the Cretan, was first printed in 1471, but is apparently very rare in manuscript form. Since DeRicci's *Census*³ of Latin

²Codex 19, 31, described by Willis, *op. cit.*, p. 17.

³Seymour DeRicci. *Census of medieval and renaissance Manuscripts in the United States and Canada* (New York: The H. W. Wilson Company, 1935); and *Supplement* (originated by C. U. Faye; continued and edited by W. H. Bond. New York: Bibliographical Society of America, 1962).

manuscripts in the United States lists no other, Codex 112 may be the only copy of the work in this country. The text is complete, written by a single scribe in the fifteenth century on vellum, with an elaborately decorated title page and eight other gold initials with white vine-work.

Also acquired by purchase is Codex 123, a very important fragment of two conjoint vellum leaves, inscribed perhaps as early as the tenth century and containing from Plautus, the Roman comic poet, several lines (63 from the *Casina* and 62 from the *Curculio*) with contemporary marginalia and interlinear glosses. Since no manuscript of Plautus antedating the tenth century has yet been uncovered save the fourth-century palimpsest in the Ambrosian library, this manuscript is extremely valuable as one of the earliest witnesses to the Plautine text.

A second large source of new acquisitions was the estate of the late Professor Bethold L. Ullman, an eminent professor of classics at the University of North Carolina, who maintained close ties with Duke. The University Library was able to make a successful bid in late 1966 for the Latin manuscripts from his library which he had painstakingly collected for many years during his distinguished career. This group of 49 codices and fragments comprises texts from many centuries and in many styles of writing, but the largest part is from Italy of the fourteenth and fifteenth centuries. Four humanistic texts of Cicero (Codices 46, 47, 48, 59) increase the number of manuscripts of that author in our collection to eight and add a new work, the *Tusculan Disputations*. Additions to the repertoire of classical authors are Sallust (Codex 50) and Aristotle in Latin translation (Codices 72, 73). Several mediaeval theological commentators and philosophers are to be found, including Bernardus of Clairvaux (Codex 53), Bede (Codex 58) and St. Augustine (Codex 88). The Renaissance humanists Leonardo Bruni (Codex 46) and Gasparinus Barzizius (Codices 49, 54) are represented by near-contemporary manuscripts.

Two outstanding items in the collection are the gifts of Professor Willis himself. Codex 119, a Latin glossary on vellum, dates from the mid-ninth century, considered the "golden age of Latin manuscripts." It remains unclear where it was inscribed, but the evidence suggests Northern France. On two pairs of conjoint leaves, it contains numerous rare Latin words, mostly from Roman comedy, with an explanation of their meaning. More significantly, however, the words are given in their inflected forms as they appear in the

works themselves; hence, they are crucial for the establishment of the comedies from which they are excerpted. As indicated above, since our modern text of Plautus rests for the most part on manuscripts not earlier than the tenth-century, this ninth century fragment is the earliest evidence of the text for those words included in the lists. Bernhard Bischoff, the leading authority on texts of this period, believes no other fragments of the manuscript have survived.

In 1974, Professor Willis presented the University with another vellum fragment. It was inscribed in Switzerland in about 770, making it the oldest piece in Duke's Latin manuscript collection.⁴ The text is the *Ars minor* of Donatus, or the treatment of the parts of speech derived from his *Ars grammatica* and wildly popular in the Middle Ages, so widely known, in fact, that the word in the form "donet" became a common metonymy for any elementary treatise. The "Willis fragment" is thought to be the earliest manuscript extant of the work.

Following the same categories Willis employed in 1965, an updating of the Duke Library collection of Latin manuscripts will yield the following divisions: 23 classical, 10 biblical, 71 ecclesiastical or patristic, 24 secular mediaeval, 15 Renaissance manuscripts or fragments. His caution at that time, to "collect actively and aggressively, in the face of a rapidly shrinking market and increasing competition, if students and scholars are to be provided the materials of basic research and the opportunity to make significant original contributions to the knowledge of our classical, mediaeval, and Renaissance heritage,"⁵ was well heeded, as the good health of the present collection confirms. Maintaining the quality and value of such a collection demands that its expansion and the development of areas already well-represented in it receive constant attention.

⁴Within the manuscript collection at Duke a distinction is made between manuscripts of papyrus and manuscripts of vellum or paper. In the papyrus collection there is a unique fragment from a late third-century codex of Cicero containing parts of several lines from his first oration against Catiline, probably our earliest witness to that text. A full treatment of the fragment is provided by Willis in "A papyrus Fragment of Cicero," *Transactions and Proceedings of the American Philological Association* 94 (1963), 321-327.

⁵Willis, "Duke Manuscripts," p. 22.

SHORT LIST OF THE DUKE LATIN MANUSCRIPTS (*Codices Latini Dukiani*)

<i>Codex Latinus Dukianus</i>	<i>Short Title</i>	<i>Material and State*</i>	<i>Provenience</i>	<i>Century/ Year</i>	<i>Source</i>
1	Biblia Latina (VT)	vellum (292 ff.)	No. France	xiii	
2	Homilies on the Gospels	vellum (156 ff.)	Ea. France	early xiii	from A. B. Hunter collection (= Rotulus No. 1051)
3	Biblia Latina (VT) [end, Genesis and Capitula Exodi]	vellum, frg. (1 f.)	Germany	2nd half, xv	
4	Missal	vellum, frg. (1 f.)	Italy	xiv/xv	
5	Breviary	vellum, frg. (1 f.)	No. France	ca. 1120	
6	Officium Parvum B.M.V.	vellum, frg. (7 ff.)	No. France	ca. 1500	
7	Gregorii IX <i>Decretales</i>	vellum, frg. (1 f.)	No. Italy or So. France	ca. 1240	
8	Book of Hours	vellum, frg. (1 quire of 8 ff.)	England	xv	
9	Horae de B.M.V.	vellum, frg. (4 ff.)	France	xv	
10	Psalter from Breviary	vellum, frg. (1 f.)		xiv	
11	Breviary	vellum, frg. (1 f.)	No. Italy	xvi	
12	Franciscan Breviary	vellum (323 ff.)	No. Germany or Flanders	late xiii	Acquired 1944
13	Breviary	vellum, frg. (1 f.)	France	xiii	Gift of Dr. & Mrs. Trent, 1945
14	Scholastic terminology	vellum, frg. (1 f.)		xiv	
15	Responsoriale	vellum, frg. (2 ff.)		xv	
16	Biblia Latina (NT: II Peter ii. 10-I John ii. 27; Apoc. xix. 10-end)	vellum, frg. (2 ff.)	Tuscany	xii	Purchase, 1948
17	Antiphonale diurnum of the Missale Romanum	vellum, frg. (1 f.)		xv	Gift of O. Norwood & T.L. Nial, 1949
18	Missal	vellum, frg. (1 f.)		xv/xvi	Gift of Pro- fessor L. Hall 1949
19	Cicero, <i>Epistolae ad Familiares</i>	paper (215 ff.)	Germany	xiv/xv	Purchase, 1964
20	Commentary on I Corinthians	vellum, frg. (8 ff.)	Italy	xiii	Purchase, 1964
21	Poggio Bracciolini, <i>De Variatate Fortunae</i> (frg.), <i>Invectiva contra Hypo- critas</i> , <i>Epistola ad Papam Nicolaum V</i> ; Leonardo Bruni, translation of <i>De Chersoneso</i> .	paper, bound with Nos. 22-25 (93 ff.)	Italy	xv	Purchase, 1964

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<i>Codex Latinus Dukianus</i>	<i>Short title</i>	<i>Material and State*</i>	<i>Provenience</i>	<i>Century/ Year</i>	<i>Source</i>
22	<i>Rinuccio Aretino</i> , translation of Plato, <i>Axiochus</i> and <i>Crito</i> ; Francesco di Fiano, two epigrams	paper, bound with Nos. 21, 23-25 (20 ff.)	Italy	xv	Purchase, 1964
23	Buonacorso da Montemagno, <i>Oratio de Nobilitate</i> ; Pietro dal Monte, <i>Ad Karolum Oratio pro Eugenio IV</i> ; Leonardo Bruni, <i>Invectiva contra Hypocritas</i> (frg.)	paper, bound with Nos. 21-22, 24-25 (32 ff.)	Italy	xv	Purchase, 1964
24	Paulus Vergerius, <i>De Ingeniis Moribus et Liberalibus Studiis libri duo</i> Francesco Filelfo, <i>3 Eplistolae</i>	paper, bound with Nos. 21-23, 25 (36 ff.)	Italy	xv	Purchase, 1964
25	Augustine, <i>Enarrationes in Psalmos</i> (in Ps. xxxi)	vellum, frg. (1 leaf) from binding of Nos. 21-24		x	Purchase, 1964
26	Persius, <i>Satirae</i>	paper (12 ff.)	Italy	xv	Gift of Duke Humanities Council, 1964
27	Commentary (unidentified)	vellum, frg. (1 f.) flyleaf from binding of Seneca 1498		xiii/xiv	Purchase, 1964
28	Palimpsest: upper, VT (<i>Judges</i>); lower, unidentified	vellum, frg. (4 f.) from binding of Seneca 1498		upper, xv lower, ?	Purchase, 1964
29	Francesco Filelfo, <i>Epistola ad Antonium Raudensem</i>	paper (1 f.) on flyleaf to Lactantius 1493	Italy	xv/xvi	Purchase, 1964
30	Hieronymus de Sancto-nellis, <i>Glossae ad St. Bonaventurae Commentarium in Sententias Petri Lombardi</i>	paper: in margins of Bonaventura <i>Comm.</i> 1477	Italy	ca. 1482-90	Purchase, 1964
31	Cicero, <i>Topica, Partitiones Oratoriae, de Oratore</i>	vellum (78 ff.)	Italy	xv	Purchase, 1965
32	Biblia latina (VT: Job, Prov., Lam., Eccclus.)	vellum (151 ff.)	Paris	xiii	Purchase 1965
33	Juvenal, <i>Satirae</i>	paper (82 ff.) bound with No. 34	Murcia, Spain	xv	Purchase, 1965
34	Persius, <i>Satirae</i>	paper (14 ff.) bound with No. 33	Murcia, Spain	xv	Purchase, 1965

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35	Petrus Berchorius, <i>Reductorium Morale</i> , extracts; index to Ovid, <i>Metamorphoses</i> ; Ovidian paraphrases	paper (2 quires) (2 ff.) (2 ff.)	Italy	xv	(Transferred from Trent History of Medicine Collection)
36	Diogenes Laertius, <i>De Philosophorum Vita</i> (Latin extracts)	paper (2 quires)	Italy	xv	(Transferred from Trent History of Medicine Collection)
37	Miscellanea: <i>Epitaphium Sercii Polensis</i> , <i>Epistola Pontii Pilati Tiberio</i> , <i>Epistolae Lauri Quirini</i> ; Ovid (<i>Her.</i>) <i>Saphos ad Phaonem</i> ; Antonio Betaria, <i>Epigrammata</i> ; poem	paper (2 quires)	Italy	xv	(Transferred from Trent History of Medicine Collection)
38= Trentinus 1	Regimen Sanitatis	paper (20 ff.)	Italy	xv	Gift, in Trent History of Medicine Collection
39= Trentinus 2	Carmen Herbale	paper (20 ff.)	Italy	xv	Gift, in Trent History of Medicine Collection
40= Trentinus 3	Materia Medica (in Latin & Italian)	paper (16 ff.)	Italy	xv	Gift, in Trent History of Medicine Collection
41	Sermons	paper (147 ff.)	Italy	mid-xv	Purchase, 7/65
42	Johannes de Ripis, <i>Super primo sententiarum magistri Petri Lombardi</i>	vellum (303 ff.)	Italy	mid-xiv	Purchase, 7/65
43	Cicero, <i>De officiis</i>	paper (64 ff.)	Italy	1440	Purchase, 10/65
44	Biblia latina, (Judith xi.21-xiv.13; II Kings xxi.11-xxiii.15)	vellum, frg. (2 ff.)	France	xiii	Purchase, 1965
45	S. Hieronymus, <i>Dialogus adversus Pelagium</i>	paper (33 ff.)	Italy	xv (?)	Ullman coll., no. 1
46	Cicero, <i>Tusculanae disputationes</i> ; Leonardo Bruni, <i>Introductio ad philosophiam moralem</i> ; Bernardus, of Clairvaux, <i>De modo et cura rei familiaris</i>	paper (133 ff.)	Italy	xv	Ullman coll., no. 2
47	Cicero, <i>De officiis</i>	paper (96 ff.)	Italy	xv	Ullman coll., no. 3
48	Cicero, <i>De officiis</i>	paper (78 ff.)	Italy	1473	Ullman coll., no. 4

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49	Festus, <i>De verborum significatione</i> ; Barzizius, <i>Orthographia</i> ; <i>De elocutione</i>	paper (90 ff.)	Italy (Gottolengo)	1465	Ullman coll., no. 5
50	Sallustius, <i>De Catilinae coniuratione</i> 29-49; 53-61	paper (16 ff.)	Italy	early xv	Ullman coll., no. 6
51	Theological tracts and Sermons	paper (84 ff.)	Italy	xv	Ullman coll., no. 7
52	S. Antoninus, of Florence, <i>Summa paenitentiae</i>	vellum (67 ff.)	Italy	1463	Ullman coll., no. 8
53	S. Augustinus, <i>Soliloquium</i> Bernardus, of Clairvaux, <i>De contemplatione</i>	vellum (55 ff.)	No. Italy	xiv	Ullman coll., no. 9
54	Barzizius, <i>Epistolae</i> ; Hieronymus Guarinus, <i>Carmen epithalamium</i>	paper (88 ff.)	Italy	1493	Ullman coll., no. 11
55	Judicial actions of the commune of Fucecchio (Italy)	paper (125 ff.)	Fucecchio	xiv	Ullman coll., no. 12
56	Pseudo-Augustinus, <i>Speculum peccatoris</i>	vellum (12 ff.)	France	xiv	Ullman coll., no. 13
57	Missal (Orations for St. Laurentius, Aug. 10, and St. Bartholomaeus, Aug. 24)	vellum, frg. (2 ff.)	France	ca. 870	Ullman coll., no. 15
58	Beda Venerabilis, <i>Homilies</i> , II.3, for Palm Sunday	vellum, frg. (1 f.)	France	ca. 1160	Ullman coll., no. 16
59	Cicero, <i>Epistolae ad familiares</i>	paper (250 ff.)	Italy	xv	Ullman coll., no. 17
60	Sermons	paper (47 ff.)	Italy	xv	Ullman coll., no. 18
61	Breviary (spring, summer, autumn)	paper (324 ff.)	Germany	xiv/xv	Ullman coll., no. 19
62	Breviary ("O" antiphons and rubrics for St. Thomas & St. John)	vellum, frg. (5 pieces)	Italy	xiv	Ullman coll., no. 21
63	Theological text	vellum, frg. (1 piece)	France	xiv	Ullman coll., no. 22
64	Unidentified text	vellum, frg. (2 ff.)	Italy	xiv	Ullman coll., no. 23
65	Service book; music (Ps. 1.4)	vellum, frg. (1 piece)	Italy	xv	Ullman coll., no. 24
66	Service book; music (Ps. xxxiii.1)	vellum, frg. (1 piece)	Italy	xv	Ullman coll., no. 25
67	Miscellaneous frgs.	vellum, frg. (4 pieces)	Italy/ Germany	xiv/xv	Ullman coll., no. 27
68	Treatise on sin	vellum, frg. (1 f.)	France	xii	Ullman coll., no. 28

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69	Mediaeval grammar	vellum, frg. (1 f.)	England	xiv	Ullman coll., no. 29
70	Passio S. Marcelli Papae	vellum, frg. (1 f.)	France	xiii	Ullman coll., no. 30
71	Gregorius I, <i>Dialogi</i> I.9, 2.7	vellum, frg. (2 ff.)	Germany	xiii	Ullman coll., no. 31
72	Aristotle, <i>De anima</i> III.10.6-11.2.1.	vellum, frg. (1 f.)		xiii/xiv	Ullman coll., no. 33
73	Aristotle, <i>Physica</i> VIII.4.6-5.4	vellum, frg. (1 f.)		xiv	Ullman coll., no. 34
74	Treatise on virtues and vices (<i>Superbia</i>)	vellum, frg. (1 f.)	Italy	xiv	Ullman coll., no. 36
75	Biblia latina (I Macc. ii.5-iii.9)	vellum, frg. (1 f.)	Austria	xiv	Ullman coll., no. 37
76	Biblia latina (Ps. cvi.14-cviii.27)	vellum, frg. (1 f.)	England	xiii	Ullman coll., no. 38
77	Alexander de Villa- dei, <i>Doctrinale</i> 1678-1719; 1797- 1834; 1947-2045; 2103-2108; 2129-2134; 2153-2158; 2182-2186	vellum, frg. (6 ff., 2 pieces)	France	xiii/xiv	Ullman coll., no. 40
78	Eberhardus Bethuniensis, <i>Graecismus</i> IV.4-V.1	vellum, frg. (1 f.)		xiv	Ullman coll., no. 41
79	Theological text	vellum, frg. (1 piece)	Italy	late xi	Ullman coll., no. 43
80	Missal	vellum, frg. (1 f.)	Germany	late xii	Ullman coll., no. 44
81	Roman law	vellum, frg. (1 f.)	No. Italy	xiv	Ullman coll., no. 45
82	Pseudo-Dionysius, <i>De mystica theologia</i> , 3-end; <i>Epistola ad</i> <i>Gaium</i> , beginning	vellum, frg. (1 f.)	England	ca. 1250	Ullman coll., no. 46
83	Justinianus, <i>Digesta</i> XXXIII, 26-32.6 with Accursian gloss	vellum, frg. (1 f.)	No. Italy	xiv	Ullman coll., no. 47
84	Gregorius IX, <i>Decretales</i> , II.26.20-27.11 with gloss	vellum, frg. (1 f.)		xiv	Ullman coll., no. 48
85	Unidentified text	vellum (2 ff.)		xv	Binding of Ullman coll., no. 13
86	Grant of land	vellum (1 frg.)		1373	Ullman coll., no. 50
87	Guido de Baysio, <i>Ro- sarium decretorum</i> (Comm. on <i>Decretum</i> Gratiani, 4.2.1)	vellum, frg. (1 f.)	No. Italy	xiv	Ullman coll., no. 51

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88	Augustinus, <i>De civitate Dei</i> , 17.54-19.12	vellum (2 ff.)	Italy	xiv	Ullman coll., no. 52
89	Service book	vellum, frg. (1 f.)	Germany	xv	Ullman coll., no. 53
90	Humanistic commentary on Statius, <i>Thebaid</i> , 1-147	paper (14 ff.)	Italy	xv	Ullman coll., no. 54
91	Miscellaneous theological treatises	paper (292 ff.)	Germany	1490-1493	Ullman coll., unnumbered
92	Theological fragments	vellum, frg. (3 pieces)		xv/xvi	Ullman coll., unnumbered
93	Unidentified	vellum, frg. (1 piece)			Ullman coll., unnumbered
94	Justinus, <i>Epitome Pompeii Trogi</i>	vellum (129 ff.)	Italy	xv	Purchase, 7/66
95	Cicero, <i>De inventione</i>	paper (83 ff.)	Italy	xv	Purchase, 9/66
96	Justinus, <i>Epitome Pompeii Trogi</i>	vellum (139 ff.)	Florence	late xv	Purchase, 12/66
97	Justinianus, <i>Codex constitutionum</i>	vellum (220 ff.)	Bologna (?)	late xiii	Purchase, 12/66
98	Jacobus de Varagine, <i>Legenda aurea</i>	vellum (217 ff.)	England	late xiii	Purchase, 12/66
99	Guillaume Peyraut, <i>Summa de vitiis</i>	vellum (97 ff.)	Austria	xiii	Purchase, 4/67
100	Boethius, <i>De consolazione philosophiae</i>	vellum (38 ff.)	No. Italy	xiv	Purchase, 4/67
101	Petrus Comestor, <i>Sermones</i>	vellum (12 ff.)	France	late xii	Purchase, 4/67
102	Gregorius I, <i>Liber pastoralis; Viridarium consolationis virtutum</i>	paper (269 ff.)	Germany	xv	Purchase, 4/67
103	Gregorius I, <i>Moralia in Job</i>	vellum (142 ff.)	England	xii	Purchase, 10/67
104	Petrus de Mora, <i>Alphabetum in artem sermocinandi</i>	vellum (71 ff.)	France	xiii	Purchase, 9/67
105	Petrus Lombardus, <i>Sententiae</i>	vellum, frg. (7 ½ ff.)	France (?)	xii	Purchase, 9/67
106	Serafino Tansi, <i>History of monastery of St. Michael Archangel</i>	paper (112 ff.)	Florence (?)	ca. 1720	Purchase, 4/68
107	Onofrio Panvinio, <i>San Giovanni in Laterano</i>	paper (152 ff.)	Rome (?)	1562	Purchase, 4/68
108	Riccardo da San Germano, <i>Chronicle of Sicily and Naples</i>	paper (126 ff.)	Monte Cassino	1602	Purchase, 6/68
109	Lombard Chronicles	paper (191 ff.)	Italy	xviii	Purchase, 6/68

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DICTHVS CRENSIS

DICTHVS CRENSIS

genere Gnosso ciuitate.

Hisdem temporibus quib^s

et Atreide fuit peritus uo

enae filius Phoenicum quae a Cathimo

in Achaiam fuerant delatae. Hic fuit so

lius Idomenes Deucalionis filius et Meri

onis ex Molo: qui duces cum exercitu co

tra Ilium uenerant: A quibus ordinat^s

est ut annales belli Troiani conscriberet

1 quae de toto bello sex uolumina in Tili

as digessit litteris Phoenicis: Quae ta

reuerfus senior in Cretam: praecipit mo

riens ut secum sepelirentur. Itaque uille

iusserat memoratas Tili as in stagna ar

cula repositas eius tumulo condiderunt.

Verum secutis temporibus tertio decimo

anno Neronis imperii: In Gnosso ciuita

te terremotus facti: cum multa: tum ei

sepulchrum DICTHVS ita patefecerunt:

ut a transcutibus arcula uideretur. Pa

stores itaque pueri cum hanc uidis

sent thesaurum rati sepulchro abstulerunt

et aperta ea: inuenerunt uelut incognitis

sibi litteris conscriptae: continuo ad suu

dominum Eupraxidem quendam noie

<i>Codex Latinus Dukianus</i>	<i>Short title</i>	<i>Material and State*</i>	<i>Provenience</i>	<i>Century/ Year</i>	<i>Source</i>
* 110	Petrus de Riga, <i>Aurora</i>	vellum (122 ff.)	Germany (?)	xiii	Purchase, 11/68
111	Jacobus de Varagine, <i>Legenda aurea</i>	vellum (314 ff.)	Italy	xiii/xiv	Purchase, 11/68
112	Dares and Dictys, <i>Historiae belli Troiani</i>	vellum (109 ff.)	Siena	late xv	Purchase ?
113	Justinus, <i>Epitome Pompeii Trogi</i>	vellum, frg. (1 f.)	England	xiii	Purchase, 7/69
114	Will of Raimonda	vellum (1 f.)	Germany (?)	1168	Purchase, 7/69
115	Vegetius, <i>Epitoma rei militaris</i>	vellum (2 ff.); paper (32 ff.)	Italy	ca. 1400	Purchase, 7/69
* 116	S. Benedictus, <i>Regula</i>	vellum (101 ff.)	Germany	ca. 1400	Purchase, 7/69
117	Gregorius I, <i>Homiliae in evangelia</i>	vellum (132 ff.)	No. Italy	ca. 1200	Purchase, 7/69
* 118	Lucanus, <i>Pharsalia</i>	vellum (86 ff.)	Italy	xii	Purchase, 11/69
119	Glossarium latinum	vellum, frg. (4 ff.) box 2	No. France (?)	mid-ix	Gift, 1970, Prof. William H. Willis
120	Book of Hours	vellum (58 ff.)	So. Germany	late xv	Purchase, 4/70
121	Gilbertus Magnus, <i>De abstinentia</i>	vellum (160 ff.)	England	mid-xv	Purchase, 7/70
122	Johannes Marchesinus, <i>Mammotrectus</i>	vellum (140 ff.)	France (?)	xiv	Purchase, 9/70
123	Plautus, <i>Casina</i> 226-288; <i>Curculio</i> 372-433	vellum, frg. (2 ff.)	Italy	ca. 1000	Purchase, 12/69
* 124	Miscellaneous theological texts	paper (520 ff.)	Erfurt	xv	Purchase, 12/70
* 125	Lucanus, <i>Pharsalia</i> IV.634-659; 667-692 700-725	vellum, frg. (3 ff.)	Germany	xi (?)	Purchase. 1970
* 126	Compendium of the Gospels	paper (207 ff.)	Nuremberg	ca. 1500	Purchase, 9/71
127	<i>Expositio evangeliorum dominicalium per annum; Passio Domini secundum Mat. xxvi.2-xxvii.66 cum commentario</i>	paper (198 ff.)	So. Germany	late xv	Purchase, 9/71
128	Biblia breviata	paper/vellum (134 ff.)	Erfurt	early xv	Purchase, 9/71
129	Bernardus of Clairvaux, <i>Sermones</i>	vellum (32 ff.)	Italy	xiii	Purchase, 11/71
130	Pseudo-Augustinus, <i>Quaestiones Orosii et responsiones Augustini</i>	vellum (35 ff.)	Italy (?)	early xii	Purchase, 11/71

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ma. h. foro victu que
creabat. ita foro abigi
manuscul.

Am. f. i. m. a. n. a. p.
peller. i. f. o. g. n. e. u. l. l. e.
f. i. h. u. m. a. n. a. p. p. e. l. l. a. d. i. t.
o. b. u. e. s. t. i. m. e. n. t. i. d. i. f. i. l. i. u. m.
n. o. l. i. b. i. n. p. u. e. r. a. t. i.

formidat. i. m. a. n. a.

Amptofil.

Amptofil. Sine Amptofil.

Ep. a. d. T. i. m. p. e. r. i. u. m.
f. i. e. l. a.

M e q. d. a. m. i. p. l. a. c. e. s. t. a. m. p. r. o. n. f. o. r. u. m. n. c. o. m. i. t. a. t. u. m.
S e. d. h. u. i. c. q. u. e. q. u. e. r. o. c. o. n. s. i. l. i. a. r. e. s. i. p. o. t. e. s. t.
L i. b. i. a. m. e. s. c. i. d. a. p. e. r. s. a. n. d. e. m. e. r. a. t. u. m.
L y. c. o. n. e. q. u. e. r. o. t. r. a. p. e. s. t. i. l. l. i. c. h. e. m. i. l. i. t. i.
A m. i. d. q. u. i. n. u. n. c. q. u. i. s. q. u. e. e. r. a. t. u. m. E. l. o. q. u. a. r. a. b. t. h. e. r. a.
P. o. n. g. o. n. a. p. l. a. t. a. g. i. d. o. r. u. m. p. l. u. m. n. o. m. e. d. e. p. o. l. n. o. m. e.
K. a. m. i. t. o. c. n. o. i. t. e. d. i. f. f. e. n. s. i. b. u. s. e. x. p. l. e. m. t. o. t. a. s. c. e. n. a. s. q. u. e. r. o.
S. e. d. q. u. i. l. y. c. o. n. e. q. u. e. r. i. t. M. a. n. d. a. t. i. e. s. t. m. i. h. i.
V. t. h. a. s. t. a. b. e. l. l. a. s. a. d. e. n. f. e. r. i. t. U. t. i. n. h. o. e. s. t.
C. u. m. l. i. b. e. r. t. i. l. l. i. q. u. e. q. u. i. s. t. u. m. a. n. u. m. v. o. c. a. t.
L. S. u. m. a. n. e. s. a. l. u. e. q. u. i. n. h. u. m. a. n. t. a. c. s. c. i. a. m.
A. m. a. p. e. s. t. i. m. e. n. t. i. u. m. o. b. i. o. n. d. o. m. i. n. i. t. e. d. u. m. i. t.
S. u. m. a. n. o. o. b. e. d. i. t. m. e. o. m. n. e. s. h. u. m. a. n. u. m. v. o. c. a. t.
L. A. l. i. b. i. t. e. m. e. l. l. i. s. e. s. t. q. u. e. r. e. h. o. s. p. i. t. u. m. t. i. b. i.
A. p. u. d. m. e. p. f. e. c. t. o. n. i. h. i. l. e. s. t. u. m. a. n. a. l. o. c. i.
S. i. s. t. u. m. q. u. e. q. u. e. r. i. t. e. g. o. s. u. m. Q. u. e. s. o. t. u. n. e. i. s. e. s.
L. i. c. o. t. r. a. p. e. s. t. i. l. l. i. E. g. o. s. u. m. M. u. l. t. u. m. m. e. t. i. b. i.
S. a. l. u. t. i. u. s. s. i. t. t. h. e. r. a. p. o. n. g. o. n. e. d. i. c. e. r. e.
E. t. h. a. s. t. a. b. e. l. l. a. s. d. a. r. e. m. e. i. n. s. i. t. M. u. l. t. u. m. e. r. a. t. u. m.
C. a. p. e. s. i. g. n. u. m. n. o. s. c. e. n. o. s. t. r. u. m. i. t. a. U. d. m. n. o. u. e. m. i. t.
C. l. i. p. e. a. t. i. s. e. l. e. f. a. n. t. u. m. t. i. b. i. m. a. c. h. e. r. a. d. i. l. i. g. i. t.
A. i. s. t. i. c. s. c. r. i. p. t. u. m. e. i. d. t. e. o. r. a. r. e. u. s. s. e. r. a. t.
P. r. o. f. e. c. t. o. u. t. f. a. c. i. e. r. e. s. s. u. a. s. i. u. e. l. l. e. s. e. r. a. m.
E. o. n. e. c. e. d. e. i. s. p. i. n. a. q. u. i. s. i. t. s. c. r. i. p. t. u. m. M. a. x. i. m. e.
T. u. o. a. r. b. i. t. r. a. n. t. i. d. m. a. n. f. e. r. u. m. a. b. s. t. e. i. d. q. u. i. p. e. t. o.
M. i. l. e. s. l. i. c. o. n. i. i. n. e. p. i. d. a. u. r. o. h. o. s. p. i. t. u. m.
S. u. o. t. h. e. r. a. p. o. n. g. o. n. p. l. a. t. a. g. i. d. o. r. u. m. p. l. u. m. i. n. a.
S. a. l. u. t. i. t. e. d. i. c. i. t. m. e. u. s. h. i. c. e. s. t. h. a. m. u. m. v. o. c. a. t. P. u. l. c. h. e. r. a. m. e.
T. e. r. i. t. o. r. o. e. t. q. u. e. s. o. q. u. i. h. a. s. t. a. b. e. l. l. a. s. a. f. f. e. r. e. t.
T. i. b. i. u. t. e. i. d. e. m. q. u. a. n. t. i. o. g. a. m. v. i. r. g. i. n. e. m.

<i>Codex Latinus Dukianus</i>	<i>Short title</i>	<i>Material and State*</i>	<i>Provenience</i>	<i>Century/ Year</i>	<i>Source</i>
131	Pseudo-Clemens, <i>Recognitiones</i>	vellum (42 ff.)	England	late xii	Purchase, 11/71
132	Vincenzo Castellani, Latin orations	paper (103 ff.)	Italy	xvi	Purchase 3/72
133	Service book	vellum, frg. (2 ff.)	Germany	xiii (?)	Purchase, 11/72
134	Alain de Lille, <i>Anticlaudianus</i>	vellum (54 ff.)	Paris (?)	xiii	Purchase, 11/72
135	Aelius Donatus, <i>Ars minor</i> (<i>De octo partibus orationis</i>); S. Bonifatius, <i>De</i> <i>poenitentia</i>	vellum, frg. (3 ff.)	Switzerland	ca. 770	Gift, 1974, Prof. William H. Willis
136	Basilius Magnus, <i>De</i> <i>studio librorum gentilium</i>	paper (11 ff.)	Basel	ca. 1471	Purchase, 1/75
137	Catalogus pontificum	paper (24 ff.)	Germany	ca. 1447	Purchase, 1/75
138	Breviary	vellum (39 ff.)	Germany	late xv	Purchase, 4/70
139	Missal (<i>Septem fratres</i> , July 10; <i>S. Petrus ad vincula</i> , August 1; <i>Processus et</i> <i>Martinianus</i> , July 2; <i>Abdon</i> <i>et Sennes</i> , July 30)	vellum, frg. (1 leaf)	Italy (?)	xv	
140	Beda Venerabilis, <i>Gesta anglorum</i> (epitome), 449-565, 633-673 A.D.	vellum (1 fragment)	Nonantola	early ix	Purchase, 11/76

*Unless otherwise stated, each manuscript is complete or nearly complete.

ANTICLAUDI ANTI

Hicioris nichilo fructu fide mlti
 Hecina leguere duo deoerit sine car
 Neueat calan kabri rubogit
 S' dendi nouitate uetis unione la
 Gaudet antiquas cupient omne lachre
 Ridet rurem. locuit amandem mui
 f' once tuo sicete tui p'fundo p'eam
 r'oon p'ura tuo mel arde flumme germi
 D'ouit r'infuctul uoluit germi hui affi

Cl'aua citta mag' nate d'ina reslita
 Cypion d'one d'oni myra fauore
 Soller' nate audis q'ingit q'ur' hui

O meta cocilem alai c'elion m'umun
 C'ub' op' m' op' geluon d'm
 P'ina sic op' peata rependit iuno
 V' t' q' deliq' alai op'et'et uito
 S'ipheac huc op' d'mulit op' e' deoerit
 C'ita cupiet ueltri d'ore fauor
 J' n'ouit depolcat op' s'fela libat
 J' n'ouit que p'at' uet' exp'et iulit
 V' t' s'fela p'at' s'p'et nati. s'ui q'
 S'up' s'fela m'at' op' sic uide fere
 A' r'et'et alai q' s'fela f'ipare f'ipare
 H'ec s'ub'it' al' m'at' p'p'et' rep'et
 C'ura ad' op' f' ad'ue d'ib'at uet'
 P'ol'it r'ad'ib'um r'oi' s'igula p'et'et
 P' t'ui g' s'fela uocat i'ua uota s'auor
 A' q' c'm'et d'eloc'at c'm'et recto
 R'egula g'fela m'at' q' coe'et'et c'et'
 V' t' s'fela f'et'et s'ue s'p'et'et r'oi' i'p'et
 E'f'et'et op' m'at' d'ed'icat uet'
 A' uo l'ina m'et'et d'ui coe'et'et uet'
 S'fela n'at'et uig'et'et

h'ec m'at'et uet'
 h'ec m'at'et uet'
 h'ec m'at'et uet'
 h'ec m'at'et uet'
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 h'ec m'at'et uet'

C'fela o'et'et uoc'et'et p'et'et ab'et'
 O'et'et o'et'et hon'et'et c'et'et s'et'et
 I' uet' s'ua dignat' h'm'et'et uet'et'et be'et'
 G'et'et'et m'at'et uet'et'et s'et'et'et m'et'
 A' s'p'et'et'et s'uo d'eloc'at'et regia c'et'
 D' u'et'et'et p'et'et'et c'et'et'et ad'et'et
 J' a' uet'et'et m'et'et'et uet'et'et'et f'et'et
 G'et'et'et p'et'et'et s'uo h'm'et'et'et p'et'et'et h'et'et

h'ec m'at'et uet'
 h'ec m'at'et uet'
 h'ec m'at'et uet'

The Friends of Duke University Library

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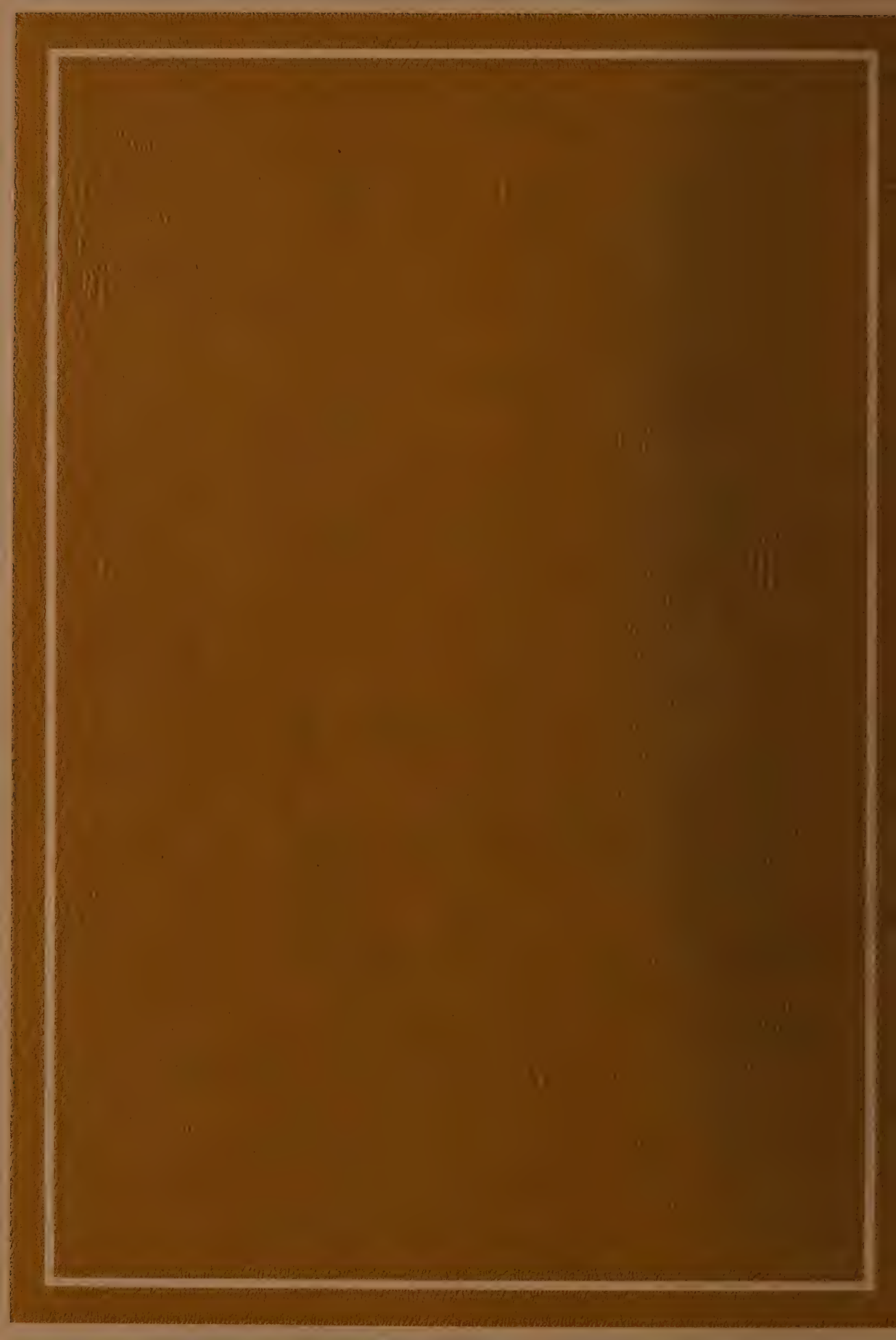
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JOHN L. SHARPE III

*Please address all communications to:
Chairman of the Executive Committee
The Friends of Duke University Library
Durham, North Carolina 27706*



Latin Catholic Church. Liturgy and Ritual. Breviary. (15th cent.) (Card 2)

MS. 141
(I) Among the gifts to Duke University Libraries of Taylor and David Rogers in memory of Professor Robert Samuel Rogers.
Accessioned 25 July 1977.

mph

Latin MS. 141
(I)

CATHOLIC CHURCH. Liturgy and Ritual. (Breviary) (15th century)
(Marian feast. Matins. end)
1 leaf 15 lines 192 x 150 (110 x 73)

Ms. written in Northern France or the Low countries, in gothica textualis; on vellum.

One gold leaf initial with red and blue background; headings in red; inner margins filled with vine work with foliage in gold leaf, red, blue and green.

(Continued on next card)

Latin MS. 143
Catholic Church. Liturgy and ritual. [Breviary; Advent] [15th century]
1 leaf 2 columns, 31 lines 298x200+ mm. (212x170)
Ms. written in Italy, in Gothica rotunda; on vellum.
Rubrication throughout.
Ms. is paste-down of Robert Grosseteste, Commentaria... in libros posteriorum Aristotelis ..., Venice, 1504.
Gift of Arthur W. Clark.

mph

Latin MS. 142
Commentary on Jeremiah xxii, 15-19 (unidentified) [12th century]
1 leaf 2 columns, 36 lines 292x183 mm. (215x129+)
Ms. written in Italy, in Caroline minuscule; on vellum.
One red-stroked initial.
Ms. is paste-down of Robert Grosseteste, Commentaria... in libros posteriorum Aristotelis ..., Venice, 1504.
Gift of Arthur W. Clark.

mph

LATIN R.B.R. Andreas, Antonius, d. ca. 1320. Scriptum MSS. 142, 143
Antonij Andree ... [1508; (Card 2)]
End-papers consist of two manuscript leaves. The first is from a commentary on Jeremiah XXII, 15-19, in a 12th-cent. Caroline minuscule. The 2d is from a Breviary in an Italian 14th cent. Gothic rotunda hand.
Bound with Grosseteste, Robert, Bp. of Lincoln. Commentaria ... in libros Posteriorum Aristotelis. [Venice, 1504;

(Continued on next card)

LATIN R.B.R. Andreas, Antonius, d. ca. 1320. Scriptum MSS. 142, 143
Antonij Andree in arte veteri 1 in divisionibus Boetij cum questionibus eiusdem. [Venice, Bonetus Locatellus? for the Heirs of Ottaviano Scoto, 1508]
102 leaves. 32 cm.
Colophon: "... emēdatū p ... Joānē Marię mapellū vicentini. Venetijs kal. Martus. 1508."
Signatures: [1, a-r⁶, f².
Printer's device on verso of last leaf.
Woodcut initials.
Bound in one-quarter leather over wooden boards.

(Continued on next card)

rae

Latin R.B.R. Grosseteste, Robert, Bp. of Lincoln, 1175-1253. MSS. 142, 143
[Commentaria diui Roberti Linconiensis in libros Posteriorum Aristotelis cum textu seriatim inserto. Scriptum Gualterii Burlei super eodem libros Posteriorum. Venice, Petrus de Quarengiis, 1504]
xl leaves. 32 cm.
Bound with Andreas, Antonius, Scriptum ... in arte veteri ... [Venice, 1508]

rae
(Continued on next card)

LATIN R.B.R. Andreas, Antonius, d. ca. 1320. Scriptum MSS. 142, 143
Antonij Andree ... [1508; (Card 3)]
1. Aristoteles. Categoriae. 2. Porphyrius. Isagoge. 3. Gilbert de la Porree, Bp., ca. 1070-1154. Liber de sex principiis. 4. Boethius, d. 524. 5. Aristoteles. De interpretatione. I. Mapellus, Joannes Maria.

Latin MSS. R.B.R. Grosseteste, Robert, Bp. of Lincoln, 1175-1253. MSS. 142, 143
[Commentaria diui Roberti Linconiensis in libros Posteriorum Aristotelis cum textu seriatim inserto. 1504] (Card 3)

Woodcut initials.
Imperfect copy: leaves 1, xxxi-xxxvii wanting. Title supplied from Nat. union cat. Pre-56 imprints.

1. Aristoteles. Analytica posteriora, I. Burley, Walter, 1275?-1345.

Latin R.B.R. Grosseteste, Robert, Bp. of Lincoln, 1175-1253. MSS. 142, 143
[Commentaria diui Roberti Linconiensis in libros Posteriorum Aristotelis cum textu seriatim inserto. 1504] (Card 2)

Colophon: "... Impresse Venetijs : per magistrum Petrum de quarengiis de Pergamo. Anno domini. M. cccc. iii. Die primo Aprilis ..."

Signatures: a-r⁶, g⁴; al, fl-6 wanting. f².

(Continued on next card)

Latin MS 145 (D) Conveyance of property at Chetford, England. 1546.
1 leaf 5 lines 38x274mm (33x257+)
Ms. written in England, in chancery hand; on vellum.
Small but complete diploma.
Gift of William H. Willis, December 1977.

) mph

Latin MS 144 (m) Catholic Church. Liturgy and ritual. [Liber usualis; 2d and 3d Sundays of Lent] [15 th century]
2 conjoint leaves of continuous text; music. 350x264 mm. (230x170)
Ms. written in Italy, in Gothica rotunda; on vellum.
Alternating red and blue initials; Initial for 3d Sunday in Lent in gold leaf, blue, purple and green.
Nelson collection.

)

A-32 RBR S22FD (Lana ms. 146) Guarino VERONESE De diphthongis.
17 leaves - Early 16th Cent.
Ms. written in humanistic cursive; on paper.
Bound with Sannazaro, Jacopo, De partu Virginis, Venice, 1527.
Acquired 1978.

)

Latin MS 146 (I) Concordance to Bible [13th century]
1 leaf 5 columns, 20+lines 90x144 mm (85x120+)
Ms. written in England or France, in gothic; on vellum.
Part of a concordance to Bible with phrase underlined in red, with biblical book and chapter number in Roman numerals.
Gift of Winifred A. Myers, London.

) mph

Latin MS 150 I [Unidentified liturgical manuscript]
2 vellum fragments removed by R. MacDonald, New York City, from binding of Theodore Beza's Homiliae, 1593.
f.1. 17 x 12.2 cm. 2 cols. (17 x 4.5 = 1 col.) 33 lines. Pricking marks visible in outer mgn. Part of inner mgn. worn away.
f.2. 17.1 x 12 cm. 2 cols. (17.1 x 14.8 = 1 col.) 33 lines. Pricking marks visible in outer margin. Part of inner mgn. worn away.
Gothic hand in red, blue and dk. brown. 15th C. Germany.

)

Latin MS 149 I Usus a mediolano per picium et campaniam ad Columnas in traiectione Sicilie milia 956.
Written on paper; Italy : early 16th century. 5 leaves; 2 cols.; 13.2 x 8.2 cm.
Purchased August 2, 1978. (Laurence Witten Rare Books, Cat. 8, Itm. 70, \$150.00)

)

Latin MS 151 [Catholic Church. Liturgy and ritual. Gradual]
4, 228, 22 ff.; 1 column, 5 lines of text and musical notation. 48 x 33 cm. (40 x 22.6 cm.)

Ms. written Italy in liturgical gothic book hand, on vellum, ca. 1420.
Rubrication in red and blue throughout.
Binding of dark brown leather over wooden boards with four bosses on each cover and two strap ties fastening on the lower cover.

Transferred from the East Campus Library to RBR of Perkins Library in October 1978.

Latin MS 152 [Rhetorica ad Herennium]
70 ff.; 1 column, 28 lines of text. 18.2 x 13 cm. (12.5 x 8.8 cm.)

Ms. written in Italy, in a humanistic book hand, on vellum, 15th century.
Titles in red, blue initial and ornament.
Binding of old mottled calf, edges stained red, 18th century Italian.

Acquired 3 November 1978 from Jens J. Christoffersen Rare Books, 221 South Barry Avenue, Mamaroneck, N. Y., 10543, Catalogue No. 1, item 141. \$675.00

Latin MS 152 [Rhetorica ad Herennium]
70 ff.; 1 column, 28 lines of text. 18.2 x 13 cm. (12.5 x 8.8 cm.)

Ms. written in Italy, in a humanistic book hand, on vellum, 15th century.
Titles in red, blue initial and ornament.
Binding in old mottled calf, edges stained red, 18th century Italian.

Acquired 3 November 1978 from Jens J. Christoffersen Rare Books, 221 South Barry Avenue, Mamaroneck, N. Y., 10543, Catalogue No. 1, item 141. \$675.00

Latin [Juvenalis, Decimus Junius]
MS. [Satirae. Latin.]
153 78 ff.; 1 column, 26 lines. 27.8 x 19.2 cm.
(19 x 10.5 cm.)

Ms. written in Italy, in Gothic book hand, on vellum, 15th century.

Titles in red, initials in blue and red.

Modern binding of full, brown-stained morocco over binders boards; tooled in blind with ornamental roll framing the upper and lower covers.

Acquired 3 November 1978 from Jens J. Christoffersen Rare Books, 221 South Barry Avenue, Maroneck, N.Y., 10543, Catalogue No. 1, item 151. \$575.00.

Latin [Juvenalis, Decimus Junius]
MS. [Satirae. Latin.]
153 78 ff.; 1 column, 26 lines. 27.8 x 19.2 cm.
(19 x 10.5 cm.)

Ms. written in Italy, in Gothic book hand, on vellum, 15th century.

Titles in red, initials in blue and red.

Modern binding of full, brown-stained morocco over binders boards; tooled in blind with ornamental roll framing the upper and lower covers.

Acquired 3 November 1978 from Jens J. Christoffersen Rare Books, 221 South Barry Avenue, Maroneck, N.Y., 10543, Catalogue No. 1, item 151. \$575.00.

R.B.R.

Latin
Ms.
54

Catholic Church
[Gradual] ... 1830. (Card 2)
Colophon on leaf 135 verso: Se hizo
siendo Presidenta da Bentura Duque ano
de 1830.

Ms. of Asperges me on leaves 1-4 (1st set).

Bound in brown calf over wooden boards, with the emblem of the Trinitarians stamped in gold on front and back, brass clasps.

I. Trinitarians. 2. Chants (Plain, Gregorian, etc.). 3. Antiphons (Music).

I. Angel de la Virgen.

II. Trinitarians. III. Title

IV. Title: Asperges me.

NcD 07 OCT 81 7823065 NDDbM7

R.B.R.

Latin
Ms.
154

Catholic Church

[Gradual]

Cantoral de missas comunes / escrito por el P.F. Angel de la Virgen Trin. Desc. para el coro de las religiosas Trinitarias de S. Bartholome de Valladolid. -- 1830.

[2], 4, [1], 136, [3] leaves of chant; 45 cm.

Ms., in square neumes on red 5 line staves; text in black with red initials.

Signatures: pi^6 , chi^2 ($-chi_2$), $[1]^4$, $[2]^6$, $[3]^4$, $[4]^2$, $[5]^{10}$, $[22]^4$, $[23]^4$, $[24]^6$, $[25]^2$. Sig. pi_1 , pi_2 , $[25_1]$ and $[25_2]$ are endsheets; pi_3 is blank.

Emblem of the Trinitarians, in col., on verso of t.p.

NcD 07 OCT 81 7823065 NDDbM1 SEE NEXT CRD

Latin Catholic Church. Liturgy and Ritual. Breviary

MS
57

Fragment from the Temporale of a Sarum (?) Breviary circa 1430?

1 leaf (frag.) 29 lines 168 x 132 cm.

Ms. on vellum leaf recovered from binding of a printed book dated 1547; red and blue decorated initials; musical notation; recto begins with lessons of Matins for Saturday in Easter week, continues with Lauds; verso includes instructions about Compline hymn, etc.

Accompanied by detailed notes and transcription

LAT. Unidentified illuminated leaf

MS
155

(II) From B.E. Powell collection

Additions to Library Notes, n.47

Codex

<i>Latinus</i>	<i>Material</i>	<i>Provenience</i>	<i>Century/</i>	<i>Source</i>
<i>Dukianus Short Title and State*</i>			<i>Year</i>	
141 Book of Hours (end of Matins)	vellum (1 f.)	N.France or Low Countries	XV	Gift, 7/77 T. and R. Rogers
142 Commentary on Jeremiah	vellum (1 f.)	Italy (?)	XII	Purchase Gift 8/11/77, Arthur W. Clark
Pastedown in 1504 Venice Grosseteste				
143 Service Book (Breviary)	vellum (1 f.)	Italy	XIV/XV	Purchase Gift, 8/11/77 Arthur W. Clark
Pastedown in 1504 Venice Grosseteste				
144 Service Book (Liber usualis)	vellum (2 ff.)	Italy	XV	Nelson Coll.(?)
145 Conveyance of Property at Chetford	vellum (1 f.) (complete diploma)	England	1546	Gift, 2/78 Prof. William H. Willis
146 Concordance to Bible	vellum (1 f.)	England or France	XIII	Gift, 10/77 Winifred A. Myers
147	vellum, frg. (3 leaves-- small pieces)			
148 Guarinio Veronese <i>De dipthongis</i>	paper (17 ff.)	Italy	Early XVI	Bd. as Jacopo Sannazaro, <i>De partu virginis</i> , 1527, acquired 1978

*Unless otherwise stated, each manuscript is complete or nearly complete.

<i>Codex</i>					
<i>Latinus</i>		<i>Material</i>	<i>Provenience</i>	<i>Century/</i>	<i>Source</i>
<i>Dukianus</i>	<i>Short Title and State*</i>			<i>Year</i>	
149	Itinerarium (Siciliae)	paper (5 ff.)		Early XVI	Witten cat.
150	Liturgica	vellum (2 fragments)	Germany	XV	
151	Choir Book, complete	vellum		XV	
152	<i>Rhet. ad Herennium</i>	vellum	Italy (?)	Early XV	Gift, E. Nelson Christofferson
153	Juvenal, <i>Satires</i>	vellum		Early XV	Gift, E. Nelson Christofferson

*Unless otherwise stated, each manuscript is complete or nearly complete.

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<i>Codex</i>					
<i>Latinus</i>	<i>Material</i>	<i>Provenience</i>	<i>Century/</i>	<i>Source</i>	
<i>Dukianus</i>	<i>Short Title and State*</i>		<i>Year</i>		
141	Book of Hours (end of Matins)	vellum (1 f.) N.France or Low Countries	XV	Gift, 7/77 T. and R. Rogers	
142	Commentary on Jeremiah	vellum (1 f.) Italy (?)	XII	Purchase Gift 8/11/77, Arthur W. Clark	
	Pastedown in 1504 Venice Grosseteste				
143	Service Book (Breviary)	vellum (1 f.) Italy	XIV/XV	Purchase Gift, 8/11/77 Arthur W. Clark	
	Pastedown in 1504 Venice Grosseteste				
144	Service Book (Liber usualis)	vellum (2 ff.) Italy	XV	Nelson Coll.(?)	
145	Conveyance of Property at Chetford	vellum (1 f.) (complete diploma)	England 1546	Gift, 2/78 Prof. William H. Willis	
146	Concordance to Bible	vellum (1 f.) England or France	XIII	Gift, 10/77 Winifred A. Myers	
147		vellum, frg. (3 leaves-- small pieces)			
148	Guarinio Veronese <i>De dipthongis</i>	paper (17 ff.) Italy	Early XVI	Bd. as Jacopo Sannazaro, <i>De partu virginis</i> , 1527, acquired 1978	

*Unless otherwise stated, each manuscript is complete or nearly complete.

however bases his conclusions solely on stylistic grounds, ignoring context and the possibility of an adept writer. Any author who successfully writes under a pen name or in the voice of the opposite sex undermines Owen's argument.⁷⁴

Dodds argues for the authenticity of the work on the basis of the dreams told by Perpetua and Saturus. He discounts the authenticity of Saturus' vision because it is related in the absence of any sort of context, the symbols are too conventionally Christian, and his visions lack

Additions to Library Notes 2

<i>Codex</i>		<i>Material</i>	<i>Provenience</i>	<i>Century/ Source</i>	
<i>Latinus</i>	<i>Short Title and State*</i>			<i>Year</i>	
149	Itinerarium (Siciliae)	paper (5 ff.)		Early XVI	Witten cat.
150	Liturgica	vellum (2 fragments)	Germany	XV	
151	Choir Book, complete	vellum		XV	
152	<i>Rhet. ad Herennium</i>	vellum	Italy (?)	Early XV	Gift, E. Nelson Christofferson
153	Juvenal, <i>Satires</i>	vellum		Early XV	Gift, E. Nelson Christofferson

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quality found in Perpetua's "entirely dreamlike" visions.⁷⁵ He argues for the veracity of Perpetua's dreams because: Dinocrates "presumably represents an element in the Unconscious....[that] is the sort of detail which a forger could hardly invent"; her dreams have a "true dreamlike inconsequence," a phrase which Dodds never defines; a hagiographer would most likely not image a man transforming into a woman.⁷⁶ Furthermore her dreams are

⁷⁴ Consider for example the case of the Shelleys (supra 63) in which Shelley assumed the identity of his wife in writing the introduction to her book. As a variation of this argument, compare Ovid's *Heroides* in which a man undertakes to write in different styles and in different women's voices. It needs to be studied whether there are elements of characteristically feminine writing in this work. As will be discussed below, there do not seem to be any.

⁷⁵ Dodds (supra 3) 49-50, especially 49n3. Contradictorily he does use part of Satorius' dream to justify the originality of a Greek version of Perpetua's text. Because she reportedly speaks Greek in Satorius' vision, Dodds assumes that her primary language was the same ([supra 3] 50n1). Robert ([supra 7] 816-17 and 817n100) agrees with Dodds in the dream as a justification for Perpetua speaking Greek.

⁷⁶ Dodds (supra 3) 50-51. This last argument Dodds contradicts in his footnote: "But we need not credit Perpetua with this heretical opinion: change of sex in dreams is not rare, and Perpetua has to be a man in order to engage in gladiatorial combat" ([supra 3] 51n1).